

Argyle & Crew



Adventures in the Land of Skcos
By Benjamin Gerber

HISHAM
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Argyle & Crew

Adventures in the Land of Skcos Creativity, storytelling and role playing For players aged 4 – 104

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Dedicated to Izzie and Luca – my daughters and the two kids in my life who most inspire me to play, imagine, and create.

Skcos (Noun) [*skaws*] – A mystical land inhabited by Soppets.

Soppet (Noun) [*sop pet*] – A magical creature that lives in the land of Skcos.

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The story of Argyle & Crew

Listen young ones to a tale as old as time in this land of Skcos. Gaze in to the fire, as the sky grows darker, and the woods are outlined by the setting sun. Let that most powerful magic of the land, your *imagination*, run within you! I, Bertold, Keeper of Soppet Secrets, shall tell you one of those very secrets now.

This is the secret given to us by two of the greatest Soppets to ever live. Argyle and her most trusted friend Crew. They were among the first Soppets to awaken, as you just have. Their story is one that all Soppets should know. Theirs is the secret of courage and bravery.

We have as many different kinds of Soppets among us as there are stars reflected in half-moon pond. Argyle, though, came from a very special place in that other world, before she made the journey to Skcos.

You see, Argyle was from a very old family, who kept their socks for a very long time before they ever parted with them. Before she took her journey in the Great Washing Machine, she had been with her family for sixty seven years and two months. Argyle was nothing if not well travelled.

In that time, she had been worn over many miles of walking, sewn up and patched countless times, and came to be perhaps the most colorful sock in that other world.

Perhaps that is why she was chosen by the Great Washing Machine to be one of the first of our kind. Or perhaps it was simply that the old magic was ready to make a change.

The world she awoke to was lonely, cold and without a single star to guide her, or a single road to follow. There were no mountains to see, no birds to hear, nothing but hard ground to feel and only a little of the faintest light.

For a great, long time she simple huddled in to herself and shivered, convinced that she would never hear a friendly voice, or travel through green fields again.

It was there, in the middle of her worst and darkest thoughts that the image of a green field flew in to her mind. This thought refused to go away, and begged for attention like an excited fox.

She smiled slightly, and crinkled her button eyes ever so little at the thought of the cool grass waving around her, the smell of the dirt below and the air above and the sound of the wind through the distant trees.

Happier with this thought in her mind, she realized that she had found something within her that she had never had before, when she was just a sock. Argyle found that buried deep within her mind, sitting still and quiet like a frightened mouse, was her *imagination*.

She had never used her imagination before. Looking around her at the cold and empty world, she

was frightened of thinking about something so different.

Argyle was nothing if not full of courage, which is when a Soppet is able to do things they have to, but don't want to, mainly because this thing is scary to them.



She pictured in her mind the green fields all around her, with warm sunlight to keep her company and green grass to rest on. She shut her eyes as tightly as they would shut, and in her mind, she imagined the green field all around her. When she had this field in her mind just the way she wanted it, she poked her imagination quickly from behind, where it wasn't expecting it. Suddenly she imagined this field all around her and in her mind she could see it all!

As her eyes were still shut she could not see around her, but she felt the most amazing and soothing warmth. Her body rested on something soft and springy and she could clearly smell the dirty and wonderful smell of the ground beneath her.

Opening her eyes, Argyle discovered that in this new land she had new powers in her mind and her imagination, and she could use these powers to make wonderful things happen!

For the next few hours Argyle sat and imagined all of the amazing things you and I could think of. She had a dinner made entirely out of sugar cookies, a cat who could sing lullabies, six hundred and twenty seven different kinds of paper airplanes, and a juice cup that could say all of her favorite poems, which she had to make up on the spot. Argyle was nothing if not full of imagination.

Despite all of these things she imagined into the world she began to realize that she was still alone, and this made her sad once again. Try as she might, she couldn't imagine another Soppet in to the world.

At this very same time, while paper airplanes and singing cats were popping into the world with a noise like a million soap bubbles crashing in to each other, another Soppet was just beginning to awaken nearby.

He opened his eyes, and looked down on himself to see a plain, white sock. He was a crew sock, freshly bought and freshly washed and then just as freshly plopped into the land of Skcos. He didn't have any memories to remember or a name to go by, so he called himself Crew and thought he was a rather plain fellow.

Just as he decided on a name for himself and started to look around, he heard the most amazing thing! It sounded to him like singing cats, talking cups, whooshing paper airplanes and a whole mix of other noises! Underneath them all though, was the sound of someone being quietly sad.

Without another thought through his head, Crew jumped up and walked directly towards the singing cats, talking cups and a cloud of swooping paper airplanes. Someone was sad, and he would do nothing until he at least tried to give them some happiness.

Argyle was a courageous Soppet alright, and no other Soppets may have yet matched her courage, but Crew, he had something else just as special. Crew was brave, which is when a Soppet does their best to help other Soppets, even if they must find their way through strangeness and spookiness to do so.

Crew arrived next to Argyle, and ever so gently, gave her the lightest of pats on her head.

And that changed everything for them, for us, and for any Soppet who will ever awaken in the land of Skcos.

Crew, in that moment of bravery, walked through singing cats, talking cups and the whole group of six hundred and twenty seven paper airplanes, and did the bravest thing he had done so far: he found a sad stranger, and offered to be a friend.

Argyle, as courageous as ever, took Crew's friendship when it was offered, even though she had never met him or another Soppet before.



Together they imagined a whole world of adventures and the most magical of places! When other Soppets arrived and opened their eyes for the first time, they found themselves in green meadows or on majestic purple mountains. They heard birds singing, Soppets playing and the sound of a perfectly cool stream splashing away in the warm sunlight.

Oh, Argyle and Crew had a million other adventures themselves, to be sure. Remind me some time to tell you about the day they tricked a dragon in to turning itself into a rabbit! But, that is a story for another time.

While the two of them did many courageous and brave deeds, the greatest thing they did was use their imaginations to make this world better, and their courage and bravery to form a friendship. With that, they had someone else to share a better world with!

Truly, Argyle and Crew were nothing if they were not friends.

Introduction

Welcome to the magical Land of Skcos, where anything can happen and it often does! Skcos is a world full of amazing adventures, where mystical creatures await you and the only limit is your own imagination!

The Land of Skcos is inhabited by all manner of things, but primarily its inhabitants belong to a race of ever changing, always interesting creatures called *Soppets*. Soppets are a magical breed of intelligent, funny, thrill seeking socks.

Yes, you read that correctly. Socks. Soppets start off as simple socks, laying about the land with little purpose and less life. It takes the creativity and individuality of a person to give a Soppet life.

While Soppets make up the most common inhabitants of Skcos, there are all manner of other creatures that can be found. The list of inhabitants is constantly growing and changing and is limited only by imagination.

The Land of Skcos can be a game of simple storytelling as players gather around a table, or it can be a rollicking romp as players scamper around in a scavenger hunt, race to be the first to discover an artifact, and act out their parts in a greater story.

All you need to enjoy Land of Skcos are a few socks, some magic markers, and various items you'll find around the house or classroom.

Land of Skcos is an extremely open ended game by its very nature. The more structure that is applied to it, the less open it becomes. To that end, I've included several variants on the basic

rule set. Keep in mind that this is your game – you can choose to keep or discard rules as you see fit. Adding new rules (or “house rules”) is also perfectly fine! Do what you will to make this experience as enjoyable as possible for you and your group.

A note for parents, educators, teens, and other old people

As a writer, game developer, and most importantly a parent, I feel that inspiring creativity amongst children is extremely important. Children naturally express themselves through play. Using directed play in the form of this basic role playing game allows an adult to guide a child (or group of children) through a scenario where they are all engaged and learning skills that will help them throughout their lives.

Land of Skcos is designed to be a simple, storytelling game that's ideal for children, educators, parents, and anyone who's young at heart or enjoys creating and collaborative play. These rules are designed for adults to read and interpret for children that may be too young to understand them.

This game can be played simply to have fun. It can also be used as a helpful tool to inspire creativity in design, interaction with peers, coping with real life situations, and to help develop problem solving skills.



For adults interested in departing from their normal games, Land of Skcos offers an open, challenging storytelling environment that can test any preconceived notions that role playing needs to be severely structured and constrained by multiple tomes of rules. Use the alternate rules included in this book for those looking for a more structured game.

What is a Role Playing Game?

Role playing games, or RPGs, are a form of collaborative storytelling. They are games in which the players take on the roles of characters in a fictional setting. The players take responsibility for acting out these roles within the framework of a guided story. There are rules that help structure the game, letting the players know what their characters can and cannot do. Land of Skcos is a rules-light system. This means that there are few rules that need to be followed.

In the Land of Skcos, one player, generally an adult, should be chosen to lead the story. This person is called simply the Guide. All others taking part in the game are the players. The Guide helps to keep the players on track as everyone moves collectively towards the Goal.

In most role playing games, players have a character sheet. A piece of paper which lists the various attributes of their characters and the limits to what they can and cannot do. Land of Skcos is a bit different in this respect. Your character sheet is a sock puppet or *Soppet*.

The player designs their own Soppet using the materials provided by the Guide and following the rules of Land of Skcos.

Soppets and the Land of Skcos – a tale for children of any age

In the long night of the past, the land of Skcos was empty, quiet, and still. Not a sound was made, and if it was there would have been no creature to hear it.

Then, quite without warning and with nobody being asked, something changed. It was the first change in the land of Skcos and the second most important. It happened when the first clothes washer washed the first pair of socks.

Where there were two socks in your world and none in Skcos, there was suddenly one in Skcos and one less in your world! A sock had magically vanished from inside the washer and had come to the land of Skcos.

It was still a very quiet place. If you haven't noticed a pair of socks does not make much noise. One sock makes even less.

Over time, many single socks found their way to the land of Skcos through magical means known only to the clothes washers, who aren't telling anyone a thing.

It took almost all of the magic that socks and washers could come up with to make this happen. Thankfully it was *only* almost all of the magic, and there were a few bits and pieces of magic left over. Without that extra magic, there would be no Soppets, and Skcos without Soppets is a boring place indeed.

What? Do you mean to tell me that you have never heard of a Soppet? You are a child, correct? And even if you are not, I am sure you were one once. Most people were.

I'll bet you know exactly what one is. I would bet all of the cushions on all of the couches ever made that you've had a Soppet in your hand before!

Let me tell you what a Soppet is and we shall see if I am wrong.

Every time a person, whose imagination is one of the biggest things they own, puts a sock on their hand, a Soppet awakens from the long sleep in the land of Skcos. This was the second change in the land of Skcos, but the most important one of all.



Now, those people with particularly largish imaginations will do more than just put a sock on their hands. Unless you are a hand walker, in which case you can be forgiven for not imagining much. People with imaginations at least as large as their own heads will make their sock talk.

If these people are especially special and their imagination can see things that aren't yet made, they will add eyes, perhaps a bit of yarn for hair, or a nice moustache made out of pipe cleaner.

That is the best sort of Soppet, one that can really get things done in the land of Skcos; things that are in need of doing.

You see, in the land of Skcos, a Soppet isn't alive in any real way until they awaken from their deep, deep sleep. And they only awaken when a wonderful thing known as an Outside Arm comes to them and gives them a bit of that left over magic.

Where do these Outside Arms come from? Why, from you! For every single sock is something of a sock-shaped door in to the land of Skcos. You can't travel through it, but a bit of that old magic can.

Soppets who have been touched by an Outside Arm can speak, see, laugh, run about, and think. Most importantly, they are filled with imagination, which gives them something to think about.

A Soppet who can think about things can quite naturally do them, no matter what they are. The land of Skcos is a magical place after all, and what good would magic be if it were only used for making potions or amusing dragons?

This is why it's so very important for you to think big thoughts and imagine amazing things when a Soppet is nearby, in your world or in any other.

That is what a Soppet is, and I believe you owe me a few couch cushions, which you can get at any couch cushion store. I prefer purple with yellow stripes on mine.



Skcos

Skcos is a truly magical place. The only limits to what exists in the Land of Skcos are the imaginations of everyone involved in the game.

For this reason, writing a simple description of this world is something of a fool's errand. The land of Skcos is whatever your players need it to be in order to successfully tell their story.

From grassy hills to expansive wasteland, dark tunnels, or multiple worlds separated by the vast emptiness of space. Whatever landscape empowers your session is what the land of Skcos will appear as.

For children, it may not be necessary to launch into a descriptive monologue when starting a story. I've found that anywhere a child happens to be is an appropriate place to begin imaginative play. They can easily alter their worldview to encompass magical landscapes, right in their own living room.

For older players, it may be helpful to introduce the particular aspects of Skcos that your scenario will take place in. Older folks are more likely to both sit down and listen to some descriptive prose being read, and also to need a bit of help jumping into a setting vastly different from the reality that surrounds them.

The rules of the game

Every game needs a few rules; otherwise it's simply an exercise in creative thought. Here you'll find all of the rules you'll need to play Argyle & Crew.

The short list

This is the essence of the game, encompassing the rules and everything you need to create a story from start to finish.

- Creating your Soppet (character).
- Building a scenario.
- Pick a Guide if one has not been chosen.
- Have fun!
- There is only "yes".
- Reaching your Goal.
- Advancing your Soppet.

Character creation – the making of a Soppet

“Whatever you think you can do or believe you can do, begin it. Action has magic, grace and power in it.”

-Johann Wolfgang von Goethe

To start playing the game Argyle & Crew, you'll first need to make your Soppet. To do this, you can be as creative as you like with materials, but all you need is a sock, a note card and a magic marker. Everyone will need their own Soppet, including the Guide.



If there are no socks available, you can also create a Pabapet (Paper Bag Puppet) or even a Flappet (Flat Drawing Puppet). Use what you have available.

Your Soppet and you

All Soppets are at first created equal. Each Soppet starts their life out with eyes and a mouth. Soppets use these to interact with the world around them. Soppets use their eyes to see, and their mouths to both speak and also to manipulate objects. Anything a Soppet picks up, moves, throws or otherwise uses, must be manipulated by the Soppets mouth.

The Soppets eyes can be drawn on with marker, glued on with googly eyes, buttons, or any other materials handy for creating them. The Soppet's mouth is created by the player's hand.

In addition, all Soppets are born with tiny ears that are nearly invisible but allow them to hear the world around them. All Soppets also start their lives with two Extras – things that allow them to be different than other Soppets and have special abilities.

Extras

Extras are those things that differentiate one Soppet from another. Extras can be quite literally anything. All Soppets start their lives with two Extras. Extras give individual Soppets abilities that their peers may not have

It is up to the player to decide what Extras they will give to their Soppets and what these Extras



will allow their Soppets to do. The only limitation is that the Extras and the powers they give must be rationalized. In other words, you can't give your Soppet wings and then say that those wings allow your Soppet to speak French rather than fly, unless you can give a good rationalization as to why that is. Kids, as it turns out, are surprisingly good at this so remember that not everything may be as it seems at first glance with their Soppets.

Depending on the scenario, the Guide may wish to supply a limited pool of Extras, or may allow each player to create their own in any manner they choose.

Here is a very short, incomplete list of Extras that could be used on Soppets, and what they may do.

Wings – allows a Soppet to fly.

A rock – your Soppet can throw this.

A mirror – your Soppet can see around corners.

A fairy wand – allows a Soppet to change things in to frogs.

Sunglasses – your Soppet can use these as a disguise so they are not recognized.

A magic carpet – transportation for your Soppet and others.

A computer – So your Soppet can look stuff up online.

Money – to buy stuff.

Nose – to smell the world.

Bug antenna – to find flowers.

Wizard hat – to cast spells.

Really beautiful hair – to charm other Soppets.

Extras can be drawn on with marker, drawn on paper and cut out, stickers, actual objects (such as the rock above), or just about anything else.

Every player should then write (or have an Old Person write for them) their Soppet's name, Extras and what these Extras do for them on their note card. Once this is done, you're ready to play Argyle & Crew!



Variants on Soppet creation

There are several different methods to determining Extras. The primary method is to let the players create their own Extras. There are scenarios where the Guide may want to limit which Extras are available for the purpose of the story or for a specific group of players.

These variants are recommended for players who are older, or who you know will work well with these restrictions. For younger players who enjoy less structured play, it can take some of the fun of Soppet creation out of the game.

- **The Mixed Bag** – Extras are chosen by the Guide ahead of time, prepared and then put into a bag, hat or other such thing. Players take turns drawing their two Extras one at a time at random until all players have enough Extras to create their Soppets. Extras can come with descriptions or these descriptions can be left up to the players.

- **Themed** – Extras can be created by the players or Guide, but they must conform to the theme of the scenario. Such as, 1930s gangster with a Bowler hat, or Socks in Space with a glass helmet.

- **You Get What You Get and You Don't Get Upset** – the Guide assigns specific Extras to players, who are not allowed to deviate.

Further variants for more advanced play

If you wish to take your play in a more advanced direction, you can introduce the concepts of Facts and Flaws.

Each player can choose one Fact for their Soppet. This Fact is written down on the same note card used to record the Soppet's name and Extras.

Facts are one immutable and individual trait that each Soppet possesses. They should be no longer than a single sentence and state something about that Soppet that helps to define it. Facts are never solely negative. They should

be either positive or informative without giving the character a flaw.

Here are a few examples of Facts:

Fact: I'm organized and always know where my stuff is.

Fact: I am super strong.

Fact: I believe that talking your way out of a problem is always better than fighting.

Fact: I am quick to anger but quick to forgive.

Facts should be a character trait for the Soppets, not a skill, possession or desire.

Facts should be taken in to account by the Guide and the other players. They help define a Soppet in just one sentence and give the Guide a focus for each Soppet. They also give each player something to fall back on when they need it. If the player doesn't know what to do, they should glance at their Fact and proceed from there.

Another alternate method of play is to introduce a Flaw. Flaws are character traits that can negatively impact a Soppet.

A few examples of Flaws:

Flaw: I'm terribly afraid of snakes.

Flaw: I'm allergic to peanuts.

Flaw: I have a tendency to bully people.

Flaw: The color mauve sends me in to uncontrollable fits of rage.



Facts and Flaws can be used together or individually and add a great deal of concrete identity to a Soppet, beyond Extras.

The Guide

In Argyle & Crew, the Guide is the person responsible for moving the narrative forward. They possess a Soppet just like everyone else; however they do not take a direct part in creating the story. The Guide is the person who selects the Goal of the story, and constructs or outlines everything that will need to be accomplished before the goal is reached.

The Players

Everyone else taking part in this game is a player. All of the players together form the Group. They each have their own Soppet, which represents their characters. Each Soppet starts the game with a unique set of traits that allow them to do special things and to assist the group in reaching their goal.

The Goal

What is it that your group is trying to accomplish? This is the Goal. It can be something as simple as finding an item or it can be much more complex and involved, requiring players to solve puzzles, overcome obstacles, and play-act their way through sticky situations.

The Goal can be *stated* at the beginning of the scenario, or just as often it can be *hidden*. If the Guide chooses to keep the goal hidden, they do not announce to the players what the goal is. They simply start the scenario with as much of a story as they feel is necessary.

An example of a stated goal can be found in the Quest for the Remote scenario included in this book. For an unstated goal, take a look at the example of adult play.

The Challenges

Challenges are problems that must be solved before the players can reach their Goal. They can be as simple as adding two numbers, or as complex as the players can handle. Challenges should be age appropriate! For younger children, keep challenges simple. The spelling of a word, finding an object or an easily understood concept like taking a nap, eating lunch, or being nice to something. For adults, anything goes.

Outlines

The outline for a scenario is made up of several key points. The Guide can include as many key points as they like and make the scenario as complicated as they wish. For reference, a good, thirty minute scenario can be completed with two to three key points.

You're the Guide - this is your job

“Let your mind start a journey through a strange new world. Leave all thoughts of the world you knew before. Let your soul take you where you long to be... Close your eyes let your spirit start to soar, and you'll live as you've never lived before.”

-Erich Fromm

As the Guide, your role in this game is to keep the players focused on their Goal and help them overcome their Challenges. This is



The Guide oversees the story

As the Guide it's up to you to either create the goal for your Group's scenario, or use a scenario that's already been created. You must also outline the story, inserting challenges that the players must overcome. Challenges are overcome through cooperative storytelling.

What will be available to the players? How will you, as the Guide, start the story and get the players on their way? What, if anything, will not be allowed? If the scenario is not a themed scenario, you can move right on to basic Soppet creation. If you're using a theme (such as Halloween, medieval, space) then you should inform the players that their Extras need to follow this theme.

This can focus players on the theme of the scenario, but can also limit them in their creativity when creating their Extras.

The Players and Guide should create their Soppets

If you are just starting off, or not using Soppets that you've used in previous games, now is the time to roll up your sleeves, break out the extra socks and get creative! You and your players will need to make Soppets.

The Guide should lead the group towards their Goal

Now it's time to assume your roll as Guide. Using your Soppet, speak to the group and let them know where they are, what they are doing and what they need to reach their Goal.

Are they a group of Soppets who are trying to organize a soccer game? Are they going on a quest for a mystical item? Will they be helping a bent, old Soppet cross the street safely? What if they are trying to stop a mean Soppet (played by the Guide) from bullying others and teach them to be nice? Perhaps they're attempting to stop an alien invasion?

The Guide decides when the goal has been reached, and helps bring a constructive and interesting ending to the story.

All games have rules and Argyle & Crew is no exception to this. This game primarily relies on the creative powers of people and the guidance of the Guide in keeping the Group focused and moving towards their Goal.

Have fun!

Above all, the object of this game is to have fun. Express yourself creatively! Make sock puppets! If you're an adult and have not made a sock puppet in years, well here's your excuse. Engage

the community theatre aspect of your personality. If your personality doesn't have this aspect, fake it! For children this is a wonderful time to explore the immediate world around them, insert a bit of their own imagination and work through the social and intellectual challenges they encounter. For adults this game represents a chance to let their hair down and return to childhood.

There is only yes

Argyle & Crew is a game meant to empower players and give them free reign. With their creativity they can come up with unique solutions to challenges given to them by the Guide. The Guide should try to answer as many questions as they can with one word: Yes.

If players ask if they can create a magic bean which allows them all to jump super high by using one of their Soppet's magic wands, try saying "Yes!"

As long as the questions or actions set forth by the players don't directly conflict with reaching the Goal or won't seriously lessen the enjoyment of the other players, the Guide should always try their best to allow the players to create the story. There aren't many reasons for the Guide to say no in this game. Let your players get as creative as they like.

When should the guide say no? When the players are trying to do something that their Soppets would not be able to do. For instance, saying "I fly over the huge cliff and land safely on the beach" won't work if the Soppet has no way of flying. However, if the Soppet has an Extra that is a swan, they could say "I ask my swan if she will let me ride on her back as she flies down to the beach" and this is perfectly acceptable.



Part of taking the role of the Guide is finding the balance between saying yes as often as you can, and saying no when you have to.

Here are the few other reasons to say no.

- What the player(s) want to do will cause the goal to become unreachable.
- When players are being mean, hurtful, or purposely derailing the game or other players.
- When the players wish to cross any physical boundaries or limitations put on the game ahead of time.

It's not always easy saying yes, but remember this is a collaborative storytelling game and you are there to help the players reach their Goal, not define the entire story. Say yes as often as you can, and your players will love your style.

The use of props



Props in the Argyle & Crew can be limited to just your Soppets or can encompass an entire room or more.

Every prop that comes in to the story has one of two rolls. Either *it is what it is* – a table, a book, the floor, or it embodies a unique *essence*.

This essence separates the prop from the other objects around it by giving it special properties. It could be a voice, or powers to affect the story or a complete personality. Whatever it may be, it must be introduced by the Guide or the players.

"This is Timothy. He's a dragon who will help you on your quest". That's one way to introduce a prop, in this case a toy dragon. This introduction establishes who or what the prop is, gives it a

quality above and beyond “toy dragon” and establishes its role in the story, all in two sentences.

“This little rock has the power to teleport Soppets.” Here an unintelligent but powerful prop has been introduced.

“We’ve found a mystical spork. It can tell the future!” Again, a mundane object that has been found in the room has been transformed into a powerful part of the story.

Depending on how structured your story is, props might be introduced by both the players and the Guide. In less structured stories, everyone should have the power to introduce props in any way they see fit as long as they do not disrupt the story. (See “There is only yes”).

If a deeper story is created, where the Guide has planned more elements, it is up to the Guide as to whether players can introduce props, or how many they may introduce in a given scenario.

Interacting with other entities

Not everything that is alive in the land of Skcos is a Soppet. Depending on the direction of the Guide and the storytelling choices made by players, virtually anything could be a living and interactive part of the story.

Plastic dinosaurs become towering beasts. Spoons and forks hold conversations. The ability for normally inanimate things to become living parts of your story are limitless. Think of Lewis Carol Stevenson’s Alice in Wonderland for some excellent examples.

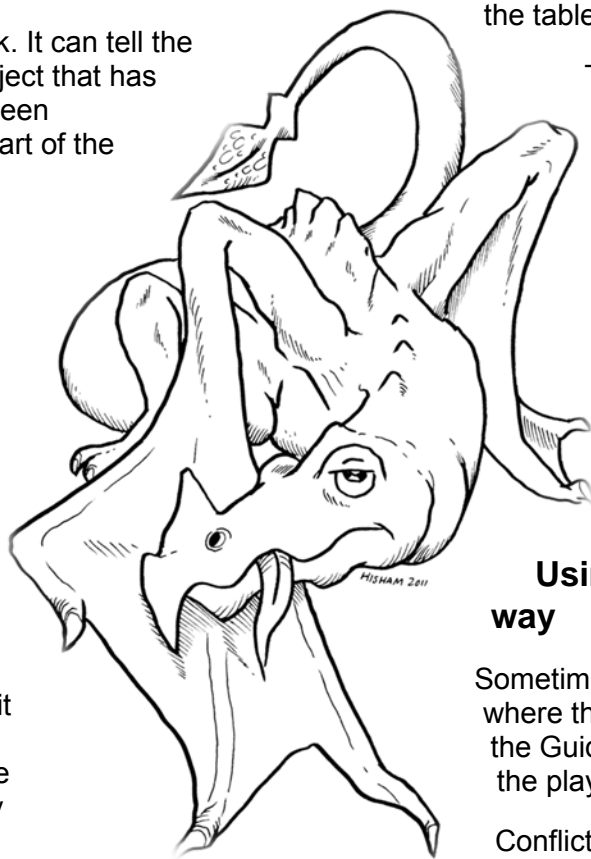
The abilities, intelligence and motivation of these things are determined by the guide and the players.

They can be incorporated in to any story as the group sees fit.

By example, your group is running the Speed of Sock scenario. Under the table, someone has left a GI Joe action figure, which isn’t discovered until a Soppet tries to go “under the bus” (under the table).

They player announces that he’s found something new, and their Soppet has a conversation with the action figure, who it turns out is an expert bus mechanic.

Anyone who wishes to can play the part of this expert bus mechanic, including the person who introduced him to the story. The only exception is if the Guide feels it would be detrimental to the story



Using conflict in a positive way

Sometimes your group will reach a point where there is a conflict, either between the Guide and the players, or between the players directly.

Conflict can bring your game to a screeching halt, reducing the enjoyment for everyone involve and make several people in your group simply feel bad.

While Argyle & Crew does not lay any claim to being a method for conflict resolution, there is a solid grounding for using this system to resolve conflicts in a positive way, which leaves everyone feeling that they have been heard and understood.

As the Guide, especially among younger players, it is your responsibility to act as a mediator and help to bring about a positive resolution. Here are a few tips for doing so. This is only a guide – there have been books written on the subject of conflict resolution, but this quick look at resolving conflict should be useful to all involved.



When playing Argyle & Crew with adults, there are situations where conflict and disagreement could be central to the theme of the game, if you're telling the story of supernatural betrayal or playing a scenario where one of the players has a previously agreed on and hidden agenda, conflict may be necessary. The steps listed here however can help to mitigate bad feelings and continue the game in an entertaining way.

Listen: Everyone involved in the conflict should be reminded that before they can reach an agreement, they all must listen to each other, and do so in a polite, non-confrontational way.

Understand: Have everyone involved in the conflict repeat back the arguments of those 'on the other side'. Understanding where the conflict arises from and what is causing it is important in coming to a resolution.

Separate issues from opinion. Everyone has their opinion on an issue – state the issues that are causing the conflict in a non-opinionated way. For instance painting something red rather than green could be the argument. The colors are the issue, stated with no opinion as to which color is better.

Establish respect. Each person is entitled to have their opinions on the issues. Remind everyone involved that opinions are not invalid and that even if there is disagreement, it must be done respectfully for both the other person *and* their opinions.

That sets the stage for a resolution. Now it's time to move towards that resolution.

Use tact. As the Guide, demonstrate respect and sensitivity to everyone involved. Lead by example.

Employ boundaries and set expectations. Remind the players of the rules, remind everyone that they are here to have a good time, and remind all involved about respecting each other.

Acknowledge anger. If the conflict had been heated, acknowledge the fact that anger was a playing a part. Once everyone has stepped back, been reminded of being respectful and have looked at the issues without opinions attached, look at the disagreement again, without anger.

Agree to disagree. If no full resolution or agreement can be reached, remind those involved that it is okay to agree to disagree, and move on with the story. The Guide can modify the story as needed to remove the source of conflict from the spotlight from this point on.

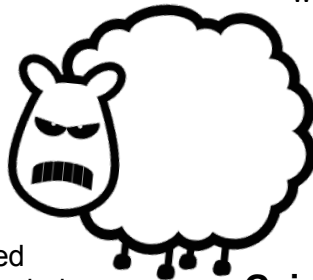
Reaching your Goal

You've done it! Your Group has successfully reached the Goal set forth by your Guide! Good for you! Give yourselves a pat on the back and start thinking about Extras because it's just about time to start advancing your Soppet.

Advancing your Soppet

In Argyle & Crew, Soppets do not have levels. There is no concept of gaining experience points to advance certain skills or attributes. Why bother when your players are generating what they need to complete their goals and tell an entertaining story?

There is one thing that players will want however - something to boost their Soppet's abilities and give them an even wider range of cool things that they can do.



Gaining Extras through adventuring

Sometimes the Guide will see fit to present the group with an Extra during game play. Perhaps the group has found a tooth pick, or maybe they've talked their way past a nasty old troll and found a brilliant magical wand!

It's up to the Guide to decide which, if any, Extras will be found during a game, and also if they should come with a description or not.

Gaining Extras on reaching a Goal

Once the group has reached their Goal, everyone should celebrate! Not only have they worked together as a group to achieve what they set out

to do, but everyone gets an Extra, including the Guide!

When a Goal has been reached, each player can create or choose a new Extra for their Soppet. This reward allows them to give their Soppet something extra, and can be used if they will be playing the same Soppet in the next game of Argyle & Crew!

Playing with old people

If your group is comprised solely of folks who aren't kids, it's entirely possible to do without the Guide. Everyone agrees on a scenario, and what must be done to reach a goal, and then they run with it!

Variant: The Guide as author – creating an adventure

Among older players, everyone may agree to a scenario that is more structured and that has elements more elements pre-planned by the Guide. These stories are called Adventures.

Adventures are stories that are planned out by the guide before the players ever sit down, don their Soppets and begin to creatively enjoy their time together.

The Guide creates a story framework as they normally would, with a Goal, Challenges, and an Outline.

To this the Guide adds many more details. They choose exactly what props will be used and writes down short descriptions of each prop's essence.

They can flesh out their outline until it is many different points, each of which the players must encounter and finish before they can move on to the next.

In an adventure, the Guide must be firmer on where the players can go and what they can do in order to accomplish their goal. There should be a chain of circumstances, starting with the first point in the outline and concluding with reaching the Goal. If they players do not follow this chain (with help from the Guide of course) they will not reach their goal, or may miss something important.

This is far less free formed than a standard game of Land of Skcos, but can also make for a tighter plot in the collaborative story and still give players a creative and enjoyable experience.

The Guide can and should come up with as much supporting material as they can. Maps to show where Soppets will be exploring, props to interact with, perhaps even a variety of Soppets for the Guide to use when the players are conversing with various characters in the story.

When there is no Guide

Playing without a guide is very similar, except there is no one person responsible to the stories integrity.

Generally a Goal must be agreed on by all of the players. Challenges should be set and written down so that they are available for all to see.

The players should agree on a method for resolving any disagreements that may come up.

Democracy can work well in situations like this, with all players taking a quick vote and simple majority deciding.

A brief example of play with young children

“*The problem with children is that you have to put up with their parents.*”

-Charles de Lint

Mr. Smith is a teacher who will be leading two children, Jane and Tim in a scenario where they must find a lost pet; in this case the pet is a Tyrannosaurus Rex. He wants to emphasize how important it is for someone given a responsibility involving a pet to follow through with their task.

Before he meets with the children to play Argyle & Crew Mr. Smith has a bit of work to do. As the Guide, he first puts together the scenario. He knows that the Goal is to find the lost pet. There will be only one Challenge, which is to think of a way to find a 30 foot tall dinosaur that has wandered off.



Mr. Smith writes a few notes on his note card in preparation. He decides that his goal will be a hidden goal – he will not tell the children what

The missing dinosaur

**GOAL- find the dinosaur*

**Challenge - how are they going to track it?*

**Start by asking them to watch this toy dino.*

**Distract them with a jigsaw puzzle.*

**Hide the dino! Let them find it.*

they are trying to accomplish at the start of this scenario.

The two players, and Mr. Smith as the guide create their Soppets. Mr. Smith's has wings to fly and a pipe-cleaner elephant trunk to squirt water. Jane's has a magic wand to cast spells and a magnifying glass to make small things big. Tim's has a cape to fly and magic boots to run super-fast.

Using his Soppet, Mr. Smith introduces Tim and Jane to the dinosaur and encourages them to do some creative play with it.

Shortly after this, he opens up a jigsaw puzzle in front of them. As they start putting it together using their Soppets, he grabs the toy dinosaur and puts it out of sight.

Suddenly his Soppet notices the missing dinosaur! Oh no! What are the kids going to do to find it? Can they use their extras to track down the missing pet?

Jane's Soppet uses her magnifying glass to look for dinosaur tracks, while Tim's runs as fast as he can around the room looking for the missing pet.

After a minute or two of play, Mr. Smith's Soppet drops a few hints about tracks, and where the dinosaur might have gone. The kids construct a story about finding the tracks, which lead to a pond, and then flying across the pond to find the missing dinosaur on a jungle island.

They've reached their goal! Each player creates a new Extra and adds it to their Soppet. Jane draws a crown on hers, making it a queen. Tim gives his a dinosaur leash.

While they're creating, Mr. Smith asks them questions about watching dinosaurs, getting distracted and talks to them about following through with a task, even if they're distracted.

As an educator, parent or involved adult, you will know the kids you're working with. Judge scenarios based on their maturity and feel free to modify them as you see fit.

A brief example of play with old people

“

I sometimes ask myself how it came about that I was the one to develop the theory of relativity. The reason, I think, is that a normal adult never stops to think about problems of space and time. These are things which he has thought about as a child.”

-Albert Einstein

In this short scenario, Jim, Nancy and Tina have decided they are going to throw their inhibitions to the wind and spend an evening making sock puppets and then playing with them. Following the rules of Argyle & Crew, they've made their Soppets and each added two Extras.

Jim: For my Extras, I've glued on a pair of wings so my Soppet can soar like a bird. I've also given my Soppet a highly trained pet rat, represented by this large piece of pocket lint I've glued on. I think I'll name my Soppet "Richard" after my old boss.

Nancy: Did you like your old boss?

Jim: Sort of.

Tina: Okay, I've named my Soppet "Mrs. Scintillator". As her Extras, I've attached about seven million rhinestones which give her the ability to shine with very bright light. I also finally got to use my Rhinestone gun thing I bought from the TV.

Jim: Nice!

Tina: Mrs. Scintillator's second Extra is this shield I took from my son's Captain American action figure. This allows her to use a magically impenetrable shield.

Nancy: Mine's kind of boring. I gave my Soppet a crown, meaning she's a queen and I also gave her a magic bean, which helps her to jump very high. Do you all mind if I be the Guide for this session? I have a fun idea.

Jim: Sure!

Tina: Yeah, go for it.

Nancy grabs a piece of paper and jots down her ideas.

Goal: Recreate the scene from a popular science fiction movie, where the male and female heroes must swing across a large, open pit using a rope, while being shot at by a faceless enemy.

Nancy decides this goal will be a hidden goal. Just telling Jim and Tina to do this would be no fun at all.

Challenges: The players need to find out what scene they'll be playing without being told by the Guide. Then, they need to act it out.

Nancy thinks for a moment longer.

Start by telling them that Richard and Mrs. Scintillator wake up suddenly finding themselves on a stage.

The curtains open and the audience is looking at them expectantly. Somewhere a cricket is chirping.

Nancy: Hmm. Okay, I'm ready to go.

Tina: Let's do this!

Nancy: Right. Richard and Mrs. Scintillator, one moment you're minding your own business, doing your own thing when suddenly everything goes black. You don't know how much time has passed, but when you both come to, you're on a

stage. The lights are low, the curtain is drawn and you can hear an audience murmuring nearby.

Jim: Oh no! Uh... I look around quickly. What does the stage look like?

Nancy: You're both at stage right, about 10 feet from the right wing. Just on stage on that side is a closed door. The set on the stage is raised about two feet off the stage itself. At stage left, is another door, this one is open. In between, is a "pit" that's two feet deep, but painted black to look much deeper to the audience. Overhead are a series of pipes that look to be part of the set.

Tina: Ugh! I prefer crew to acting. Is there a stage manager around?

Nancy: You glance behind you and catch a glimpse of a Soppet dressed all in black, but just as you see them the lights behind the curtains fade in to darkness.

Jim: Oh no! We're going to start this thing whether we want to or not! Hmm, what are we wearing anyway?

Nancy: Richard, you see that you're wearing a white outfit, with tan pants and boots. You have on a thick, white belt chock full of strange tools.

Mrs. Scintillator, you have on a white outfit as well, almost like a long robe, and you're carrying some kind of strange, black, very large assault rifle.

Jim: What the...?

Nancy: You both see the curtain slide back and suddenly the stage lights get brighter. You can see the first few rows of the audience and there are lots of Soppets looking expectantly at you.

Tina: Woah. What are we supposed to do Richard?

Nancy: Suddenly from stage right there comes a very loud pounding from behind the door and you hear several voices saying things like "open up!"

Tina: (Using her Soppet) No way! We're not opening up!



Nancy: Suddenly the door shoots upwards about a foot and a half and you can see a group of white, almost metallic looking boots. They're moving about and you think you can see a number of guns like the one Mrs. Scintillator has.

Tim: Wait a minute here; this is starting to sound familiar. I ask my highly trained pet rat, Squeakmier to scamper under the door and take a quick look. If everyone on the other side is dressed all in white with black guns, when he comes back he should run around in a circle.

Nancy: Good thinking!
Squeakmier runs under the door and immediately scuttles back to run around in a circle at your feet. Just then the door creeps up another foot or so, and some of the people on the other side are starting to kneel and try to look under the door. One or two of them are readying their guns.

Jim: (using his Soppet to talk to Mrs. Scintillator) Trust me on this one! We're doing this by the books, but with a twist. I'm going to grab on to you and fly us across this giant pit on the stage. As we go across, use your rhinestones to blind anyone looking from behind so they can't shoot at us.

Tina: If you say so!

Nancy: Sounds like a brilliant idea!

Tim: (groaning) Alright, here we go! As we start to fly over, I'm going to check my utility belt. Is there a rope?

Nancy: Yup!

Tim: Great, I'm going to throw it up over one of the pipes near the ceiling so it looks like we're using it to swing across the stage.

Tina: As soon as we're up off the ground, I start glowing a brilliant yellow, and I turn towards Richard and say "Good luck."

Tim: We swoop across the stage to the other door, and run through to freedom!

Nancy: As you leave the stage, the audience erupts into applause! You've reached your goal! Both of you just recreated a scene from a famous movie, which is exactly what I was aiming for. Good job!



Scenarios for children

“Children are like wet cement. Whatever falls on them makes an impression.”
-Dr. Haim Ginott

The quest for the remote

It's a rainy day in Skcos and all you want to do is watch some television, but the TV has been muted! Can your Group find the missing remote in time to watch your favorite show?

The Goal: The television remote control has gone missing! It's always playing hide and seek at the worst time. Where could it have gotten off to this time?

Challenges: Luckily for everyone, the remote likes to leave a few clues, or else it will never be found! A bit of looking around and perhaps a hint or two from the Guide will turn up the first clue, which in turn leads to the second clue . . . and so on until that wily remote is uncovered!

Extra Challenges: Mute the television and tell the players they have only until the end of the current program (doing this at the start of a half-hour show works best) to find that remote!

Notes: In running this scenario, we tried three clues.

I don't know about you, but I have to go! This show is so boring, silly and slow. You'll find me I'm sure, if you look hard enough, I'm hidden away under all this blue stuff.

This first clue was found in the drawer where we normally keep the remote. The kids and their Soppets looked around until they eventually found a pile of blankets in the corner, most of them blue.

Using their powers (and a hint from the Guide) they found the second clue.

You thought you had me, I'll bet you did! It's sad that you didn't, I'm too well hid! You still haven't looked in the best hiding spot; the one that I'm in is the one that gets hot.

This took a little longer, until one of the players realized that they had a magic wand as an Extra. They cast the spell hot or cold and the Guide told them if they were getting hotter or colder until they found a third clue stuffed in the baseboard heater. *The third clue consists of 10 numbers, written one under the other.*

Math was attempted, with the help of a hastily summoned calculator. Also tried were reading the numbers out loud, making the paper talk and using a computer Extra to try to break the code. In the end, one of the players realized it looked like a phone number. On dialing the land line, one of the couch cushions began to ring. Stuffed under the cushion was a friend's cell phone and the missing remote control.

The bulging bully



Rupert, a rather large and muscular pillow has been bullying the other pillows on the couch.

What can our Soppets do to help Rupert understand that this behavior is not okay?

The Goal: Let Rupert know that bullying is not nice and that there are other ways to talk to people.

Challenges: Rupert acts all big and tough, but in reality, it's afraid that no one will like him. It's been mean for so long that it doesn't know how to get his way other than bullying people into doing things. The party has to convince Rupert that being nice works better than being mean, and will earn it more friends.

Notes: Bullying is a serious problem among school aged children. Addressing this issue early and often is one way to help children who fall victim to bullying and preventing kids from becoming bullies at all. Old People can keep this as simple and light hearted as they want, or

depending on the group of kids they are working with, delve a bit deeper in to the topic.

This scenario can be simply having the kids tell Rupert they don't like its behavior and that if it doesn't change, they won't play with it. More complex scenarios can arise if the Guide has the children help Rupert behave better and also take a look at why it's bullying, and what they can do to stop the behavior – either by diffusing the situation, or involving an adult or other responsible party.

Great Snori Pines

Have you ever heard tell of the Great Snori Pine?

A tree that grows exceedingly tall and fine.

It is only found in the northernmost parts

Where the summers end, and the winters start.

The folks who live in the falling snow

Know exactly where the Great Snori Pine grows

They wait in the forest and look for signs

That they are in the presence of the Great Snori Pine.

You see, it's unlike any other tree

The Great Snori Pine, it yearns to be free.

It has great roots which go deep in the ground

But they also help the Great Snori Pine move around.

They pop out of the earth with a startling creak

And through the snowy woods the trees streak.

And the folks who live in the falling snow,

who know exactly where the Great Snori Pine grows,

Wait with their ropes and their wooden sleighs,

For they know the Great Snori Pine's ways.

They let out their whoops and they let out their cries

And they throw their ropes as the trees run by

And once their ropes snag in the branch,

The Great Snori Pines, they don't stand a chance.

They sit quietly, and pretend to be trees,

Who don't have quite as many knees.

But the folks who live in the falling snow,

Know exactly where the Great Snori Pine grows.

They herd them, grow them and water them fine

With sweet apple cider, and snow melt divine.

For they use the trees in the cold winter days

To pull through the snow their wooden sleighs.

Occasionally, maybe once every fifth year,

A Great Snori Pine quietly sneaks clear

Of the sleighs and the snow and the quiet wood

Where the Great Snori Pine once silently stood.

They like to head south, if they can get free

To run around the world like no other tree.

Occasionally, if you're out for a walk in the wood,

You may want to stop and listen real good.



Is that really the wind moving through the trees?
Or is it the creaking of the Great Snori Pine's knees?

Snori pines are an ancient, knotty and mischievous breed of tree. They are a type of pine that lives in the frigid north, where that type of pine should be. Unfortunately for the Soppets who depend on them, they are constantly trying to sneak south to warmer climes, where they enjoy splashing in the ocean and sunbathing.

This scenario can be a lot of fun if played outside.

The Goal: A Great Snori Pine has escaped! It has snuck off in the middle of the night and is sure to be heading directly south, probably to Mexico or at least California.

It's up to your team of Soppets to track down the missing tree and return it to the forest where it belongs.

Challenges: First your Soppets must come up with a way to track the missing Great Snori Pine.

Second, they must entice it back north with them. Using perhaps sweet apple cider and snow melt divine.

Notes: This scenario may look similar to the Quest for the Remote; however it can involve more imaginative storytelling and less use of notes and props. Let everyone's imagination run wild when it comes to tracking down and capturing a walking tree.

Scenarios for old people

“
Age is an issue of mind over matter. If you don't mind, it doesn't matter.”

-Mark Twain

Speed of Sock

A group of Soppets are trapped on a bus (represented by the table) that can't go below 38.5 MPH or it will explode! Who caused this to happen? How will your group stop it?

The Goal: Stop the bus before it explodes and before all the Soppets have to use the bathroom.



Challenges: First, the party must find out how to disable the bomb on the bus. Second, they should stop the bus, preferably near a place with large restrooms. Third, they can try to find out who set the bomb in the first place, and bring them to justice!

Notes: Barring the exclusive use of Extras to find/defuse the bomb, the party will have to spend a little time figuring out what to do.

The bomb is located under the bus, on the outside. It has two wires connecting it to the internal workings of the bus. The yellow wire, if cut will cause the bomb to detonate. The red wire if cut will disable the bomb.

The Guide should determine if the bus is traveling through a city, the suburbs or a more isolate setting. This will greatly affect how the bus is driven, and the availability of bathrooms when the bomb is diffused.



Quest for the things your group needs

A scavenger hunt, with Soppets!

The perfect introductory scenario to run at a convention, party or other large gathering of gamers.

The Goal: Your party is broken up in to teams, based on the number of players (2 -3 people per team works very well). Then they are sent off, Soppet on hands, to collect certain things. The team to return first with the most things wins!

Challenges: What to collect? Objects or photos of objects work very well if people have camera phones their Soppets can use. Even more fun – if you're at a convention, coordinate with specific guests and attendees beforehand to have your players collect signatures, buttons or photos with guests.

Notes: Provide the players with lists at the start of this scenario, but after they have created their Soppets. Let them all know that they will have to go on a quest to obtain certain objects vital to the survival of Soppets everywhere. To make this scenario more challenging in a home game or at a party, the winning team is the only team that gets to add an Extra at the end of the scenario. For conventions, the winning team could walk away with an actual, physical prize.

Appendix A - Argyle & Crew as a Role Playing Game (RPG)

Here is a framework for using this collaborative storytelling system as an extremely simple RPG. These alternate rules are deliberately lightweight – this game was not written as a deeply rules bound system but is left deliberately loose and open to interpretation. While these rules do lend more of an RPG feel to the game, it is still at its heart a collaborative storytelling game.

Dice



Argyle & Crew uses six sided dice. When a six sided die is rolled on a table or other hard surface, and comes to a stop, the number on top is used to determine whether various actions are successful or not.

Attributes

Every Soppet (and Prop) has attributes which help determine what they are capable of. These attributes are divided in to four areas, called Physical, Mental, Magic, and Skill.

Attributes not only help to quantify what an individual Soppet is good at, but also give each Soppet their extras.

Physical: Extras that add strength, dexterity and endurance based powers, such as two extra arms, a shield, slippers of never slipping, wings, or a sword.

Mental: Intelligence and charismatic based Extras, such as a diploma, amazingly arresting eyes, a hyper-dimensional brain, or makeup.

Skill: An Extra that represents (or confers) a specific skill, such as hacking, castle building, shooting, lion taming, or automotive repair.

Magic: any Extra that can't be explained by the other three areas, such as magic wands, fairy dust, a fireball spell, or a hat that endows E.S.P.

These examples are barely scratching the surface of what can be included under each attribute.

It is up to the Guide to ultimately approve each Extra the player chooses for their Soppets based on their Attributes.

When creating Soppets and Props, every attribute starts at 0. Each attribute can have a range between 0 and 5.

For every point in one of a Soppet's attributes, they receive one Extra which the player creates (see Character Creation – The Making of a Soppet).

To start with, every Soppet has two points to assign to their four attributes. This means that at least two of your Soppet's attributes will be 0. Don't worry too much about this, 0 is average in the Argyle & Crew.

For every point that is assigned to an attribute, the player can select one Extra, based on that attribute.

By example, if a player puts two points in to Physical, their Extras could be Wings to allow flying and bionic arms to give them incredible upper body strength. They could not be a magic wand (Magic attribute), a lock pick set (Skill attribute) or an extra-large brain (Mental attribute).

With props, Guides should assign the four Attributes each a number based on what that prop can do.

If the Guide is planning on having their group meet up with a number of unfriendly, green plastic army men, they may give them two attribute points. Then they would assign their points to at least one of the four attributes.



Green Army Men

Physical: 1

Mental: 0

Skill: 1 (Shooting)

Magic: 0

Outside Arm points

Outside Arm (OA) points represent how much physical punishment a Soppet can withstand before they revert to a lifeless sock. Not to worry though, with as much magic as there is floating around the land of Skcos, they'll soon become a fully functioning Soppet again.

For each attribute point a Soppet has, they gain one OA point. A Soppet with two attribute points in Physical and one in Magic would have three OA points.

A Soppet with zero OA points becomes a simple sock and that encounter is over. If multiple players are involved, the encounter is not over until the group is either successful or has failed and all become simple socks.

OA points are brought back up to full at the end of every encounter.

Resolving challenges

Here's where those six sided dice will come in handy. Any time players encounter an obstacle they must overcome, a problem that requires a skill, or combat, they will roll challenges.

Challenges are a simple method for determining whether the players have the upper hand in combat, or if they successfully execute a skill, or perform a task based on one of their four Attributes.

In any challenge, the players or props roll their six sided die, add any applicable Attribute points and total their number.

In combat, the highest number wins. In a skill challenge, the player must roll equal to or above a certain number to succeed.

Sock it to me - combat challenges



In combat situations, Soppets will try to reduce any opponents to zero OA points. When this has been accomplished, they have defeated their opponent.

If the Soppets are reduced to zero OA points, they have been defeated by their opponents.

No matter what the attack type (fist, gun, laser beam, bomb, fireball, etc.) any successful attack reduces the target's OA points by one.

When combat arises, whether it's a fist fight, using ancient weapons, magic, modern weapons, or futuristic devices, it is all resolved in the same manner.

First, everyone involved in the combat challenge rolls their six sided die and adds their Physical or Mental Attribute (their choice) to the roll.

Whoever rolls the highest may take a combat action first. Then the next highest may take a combat action and so on.

In the event of a tie, each player or prop who tied should roll again to determine who in the tie goes first. Tie breaker rolls only determine who in the tie goes first. Anyone who has originally rolled above or below the tie still takes their combat action before or after those who tied.

Next, each Soppet or prop declares their combat action in order, and rolls to see if they have succeeded or not, adding any appropriate Attribute points to their roll.

Whatever they are attempting to take a combat action against also gets to roll and add any appropriate Attribute points.

If a Soppet has a Physical Attribute of 1, and they decide to get into a fist fight with a Dinosaur prop that has a Physical Attribute of 3, each would roll their six sided die, and add their Physical attribute to it.

The Soppet rolls a 4, and adds their Physical attribute of 1 to equal 5.

The dinosaur rolls a 1, adds its Physical attribute of 3 to equal 4.

In this instance, the Soppet has successfully challenged the dinosaur in combat. The dinosaur has lost one OA point.

If the dinosaur has a total of four OA points, it will take three more successful combat challenges to defeat the dinosaur.

Tight situations - non-combat challenges



If the challenge is not against an entity that can respond, the Guide must determine what the challenge level is. Once a challenge level is decided on, the player rolls their six sided die, and adds their relevant Attribute points to their roll.

If a Soppet with a lock-pick set is attempting to pick a simple lock, the challenge level would be a 2. They must roll their six sided die, and add any applicable Attribute points to their roll. In this case the Guide determines that it is a Physical check.

As this is an easy challenge, it can be very easy for even an unskilled Soppet to successfully complete it.

If the challenge level was harder, a Soppet with a Lock-pick set is attempting to break in to Fort Knox's vault, the Guide might set this challenge level to Very Hard.

Even with the lock-pick set, an Extra from the Physical attribute giving the Soppet one point to add to their roll, this would be impossible. The highest number they could roll would be a six. Adding one to their roll from their Physical attribute can only bring this up to seven ($6+1=7$).

Soppets that have finished more stories, and gained more Attribute points (and the Extras that come with them) will be able to accomplish some very hard tasks as their attribute points grow.

Challenge Level	Number
Easy	2
Moderate	4
Hard	6
Very Hard	8
Nearly Impossible	10

Completing a Story

At the end of every story, each participating Soppet is awarded one stat point that the player can assign as they see fit. This point will allow them to design another Extra to attach to their Soppet.





Appendix B - The Wayne Foundation

[The Wayne Foundation's](http://the-waynefoundation.org) vision is for a world without child slavery. Our mission is to provide young women who have fallen victim to commercial sexual exploitation and domestic trafficking with a means of leaving the sex industry for good. The Wayne Foundation is committed to fighting human trafficking, child prostitution, & child sex exploitation one victim at a time by providing individuals with a safe home environment that will empower them with the tools they will need to stop the cycle of abuse. It is our intent to end commercial sex exploitation within the United States through direct victim assistance, public outreach, and by directly working with those who shape the policies and statutes which impact victims and their abusers.

We believe that all victims can be rehabilitated through a program that provides education assistance, mental and physical health services, housing, and a support staff who are dedicated to assisting these girls reach their full potential. It is our objective to aid these young women until they are capable of reentering society on their own as happy and healthy adults.

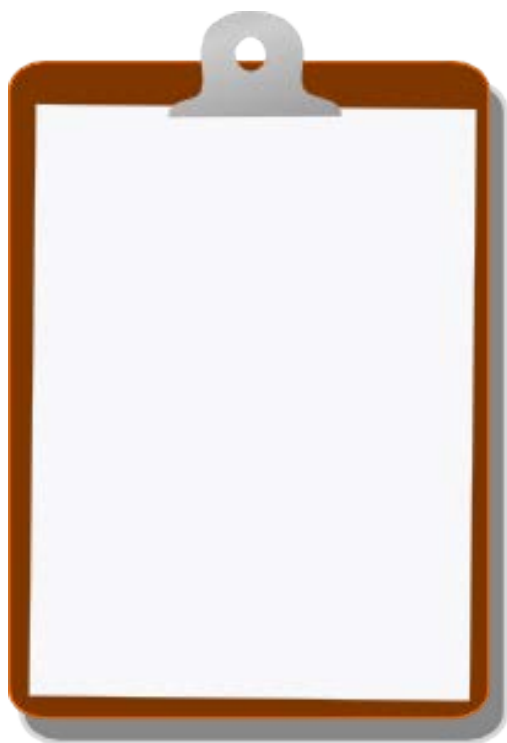
Founder and President Jamie Walton invites you to join her and Wayne Foundation on twitter @JamieWalton. We want to hear from YOU!

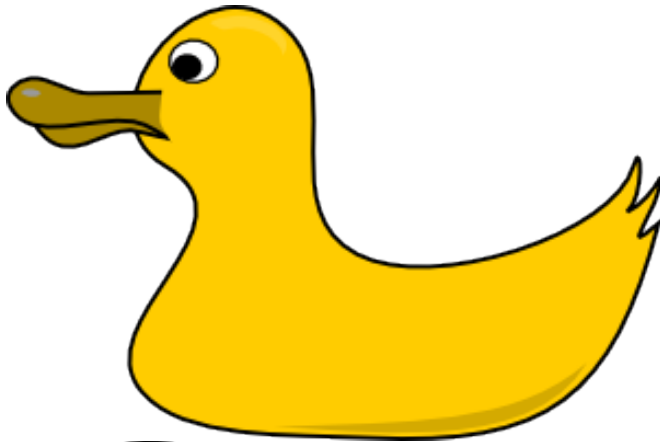
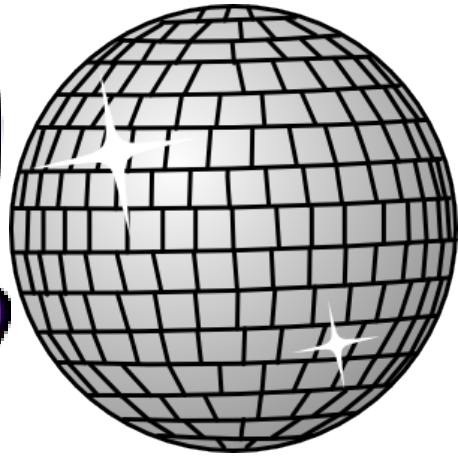
The Wayne Foundation is a 501(c)(3) organization – <http://the-waynefoundation.org>

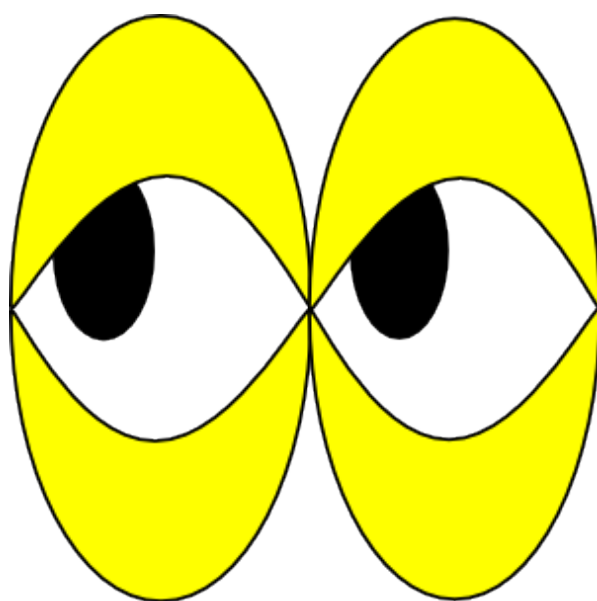
25% of the proceeds generated by the sale of this product will go directly to The Wayne Foundation.

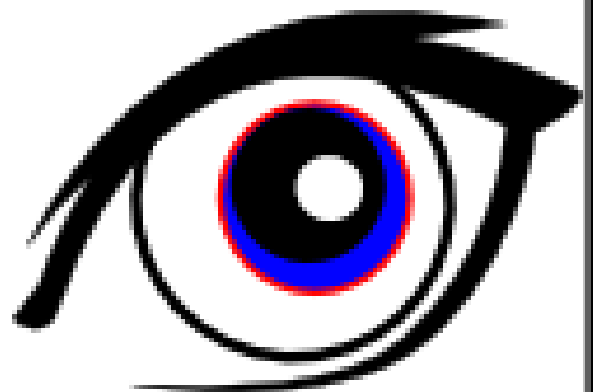
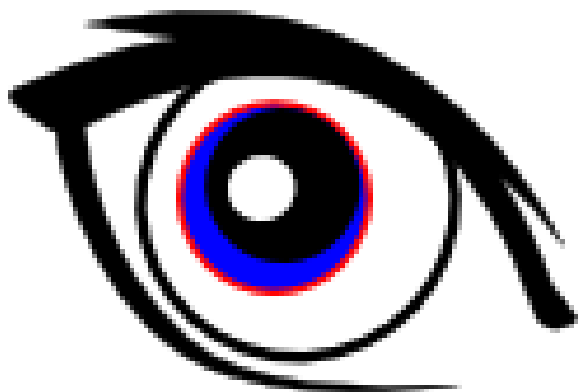
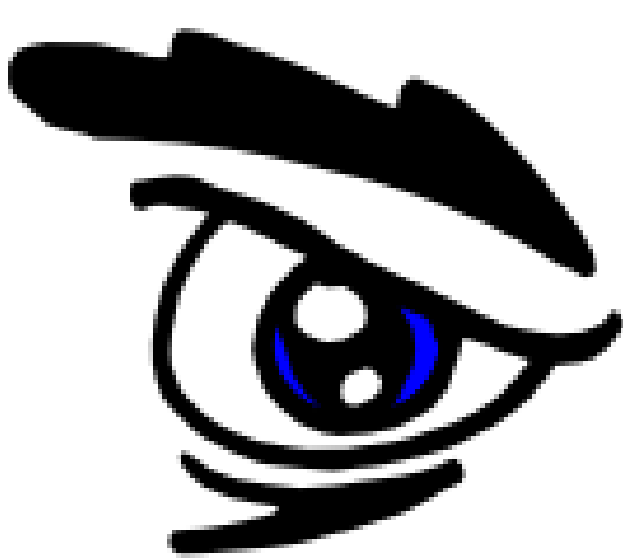
Appendix C - Extras and Parts

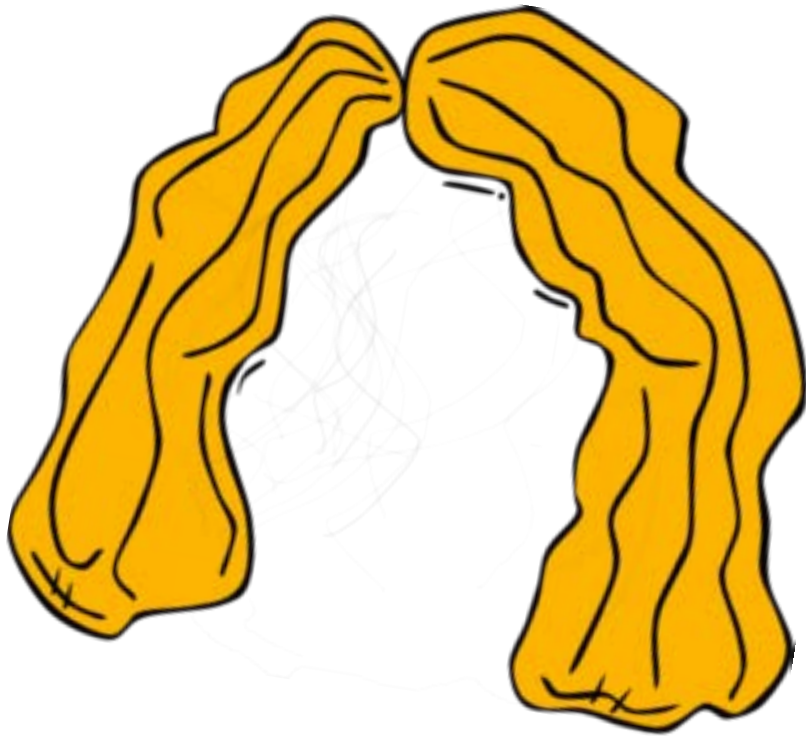
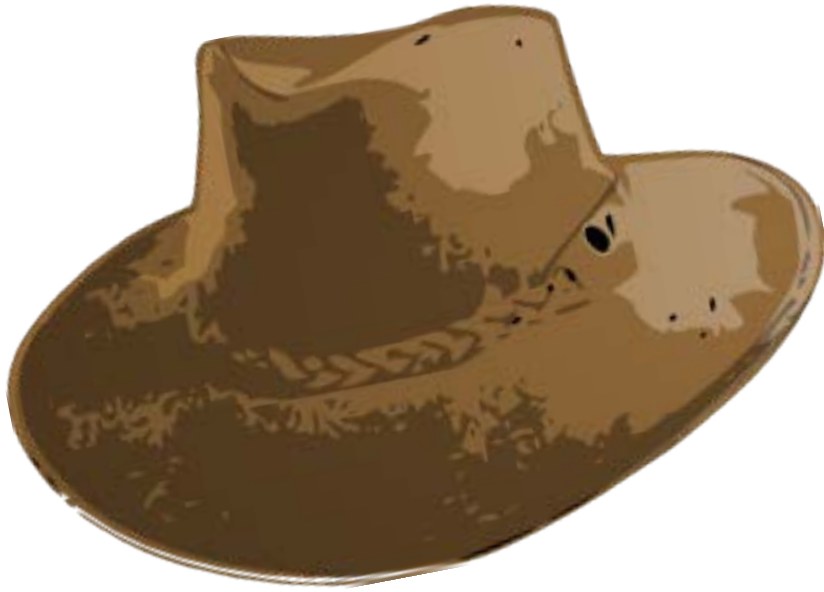
Here are a few basic parts and Extras you can print out, cut out and use!

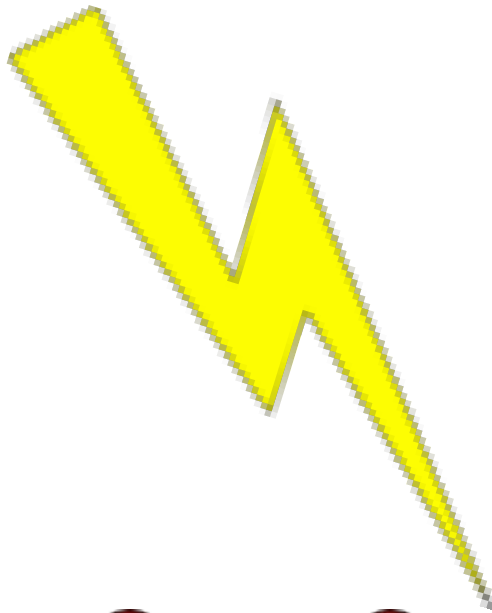


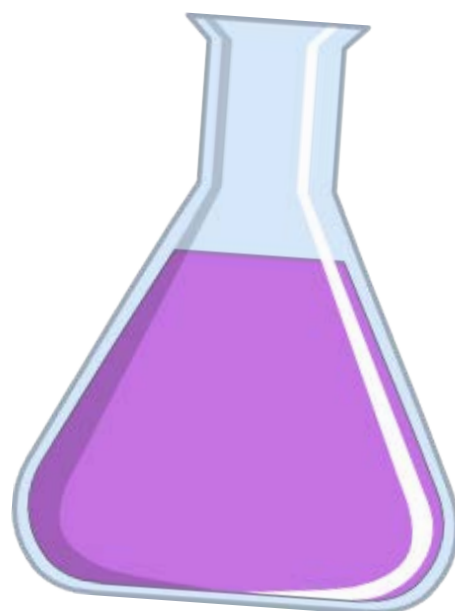
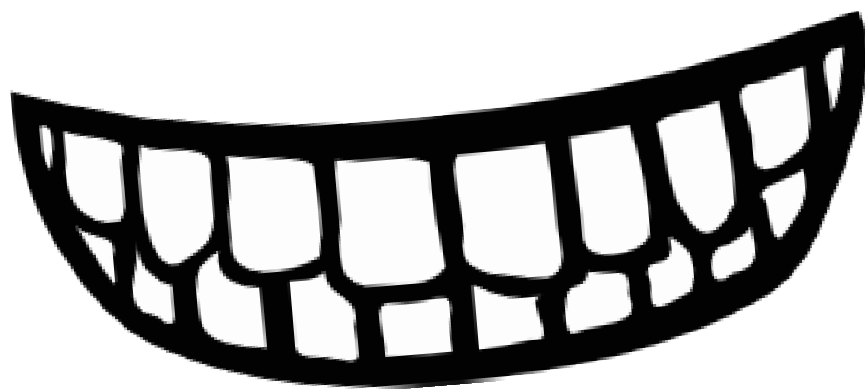
















Thoughts and musing by the author

This game was written over a fairly intense period of just two weeks, and is to date the project I've most enjoyed working on.

It came about in a flash, while I was listening to a podcast that was completely unrelated. Someone mentioned sock puppets and over the course of the next few minutes, the core of Argyle & Crew was created.

I then spent a few lunch hours and nights frantically writing down everything I could about what I wanted this to become.

My aim was to create a vibrant world that's fueled by imagination and creativity while keeping rules and mechanics to an absolute minimum. The reasoning behind this is that this new game is designed to appeal to everyone who is young at heart. And I mean *everyone*. Educators will be able to bring this in to the classroom. Parents can easily pick up a game with their kids. Adults at a convention can have a great time with this game.

While not strictly an RPG, Argyle & Crew embraces many of the basic elements of role playing games and removes many of the limits. Limits work very effectively in other RPGs. Here they serve more to hinder imagination, particularly with children.

And as it turned out, kids were my main focus with this game. Kids and the people who spent a lot of time interacting with kids every day. Parents, educators, councilors; I feel that they can all benefit from this game. Everything from blowing off a little steam and allowing imagination to rule the day, through expressing complicated and ongoing emotional conflicts through play.

I started circulating early drafts to my Editors at Troll in the Corner and a few select friends. The feedback was extremely helpful and entirely positive. I had a very large number of adults write back excitedly about sock puppets and how much they enjoyed them. It surprised me and got me to thinking about using this as a role playing game as well.

From there came the RPG-lite rules included in Appendix A of this book.

Besides this document you have in your (possibly digital) hands, a huge number of amazing things came from the development of this game.

I met a number of very interesting people online who share my interests in gaming and education. This is always a good thing.

While writing this I happened across an interview done by Kevin Smith with Jamie Walton. Together they've founded The Wayne Foundation. From there I mustered up the courage to email Jamie out of the blue and the result is this product supporting a charitable organization with a very worthy goal.

Creatively, writing this game was a huge boon to me. At a time when I was becoming a bit burned out suddenly I had a whole new world to play in!

From this game came not only a renewed frenzy of writing for some existing projects I'm working on but also a new RPG framework on which I'll hang a number of forthcoming ideas.

This framework is called the *One-Shot RPG System* and it's designed to be very lightweight, with the option of adding as much as any game needs. It's grown directly out of the RPG-lite rules found here in Argyle & Crew.

Finally, I've learned an awful lot about Creative Commons licenses – how they work and why they can be a fantastic way to put your work out there.

This is my first CC licensed product and it will not be my last. I've become a firm believer in open content and allowing people who are interested in my work to obtain it by the easiest means available.

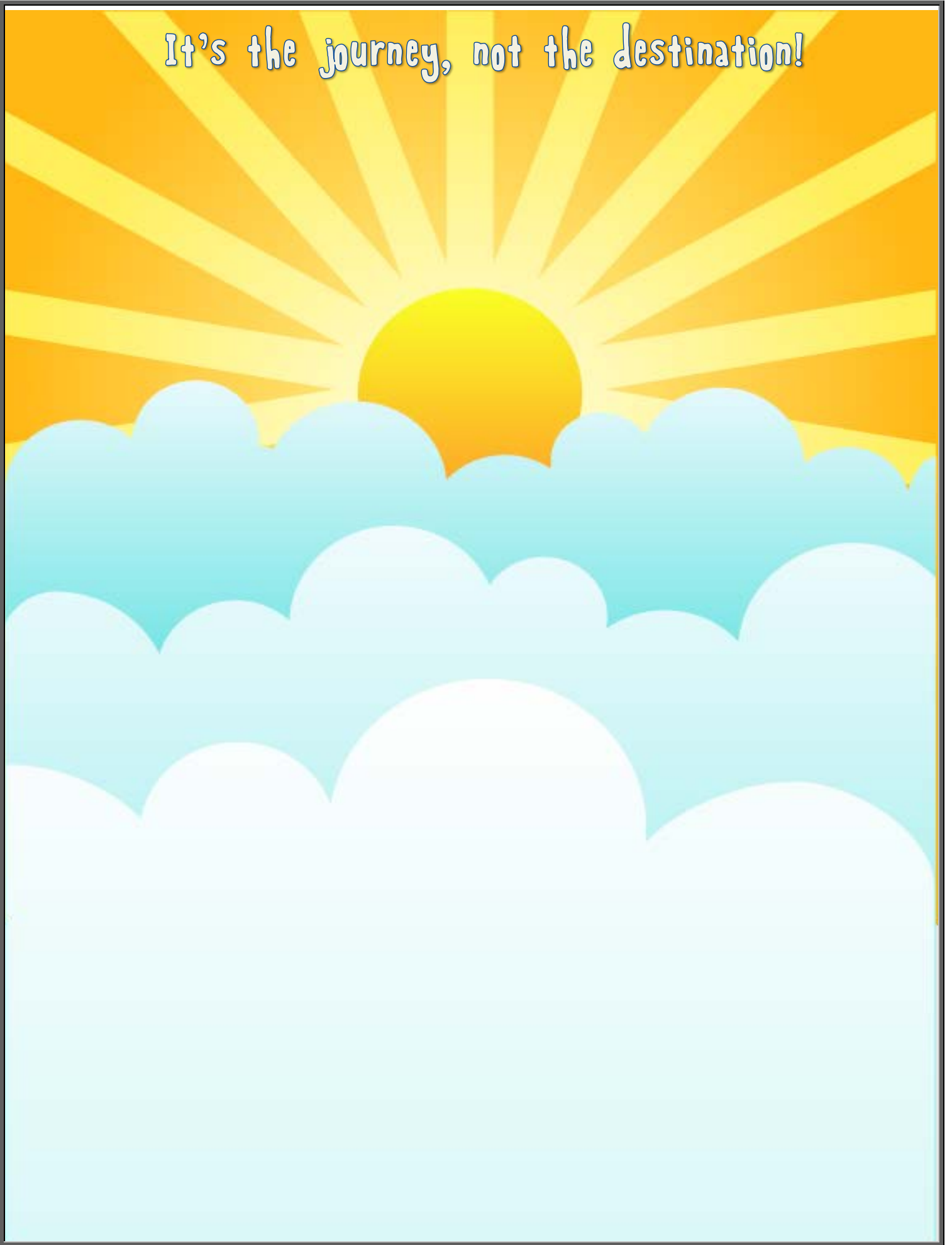
Should they decide to pay me for my time and energy, all the better.


I hope you've enjoyed reading and playing Argyle & Crew as much as I enjoyed creating it!

Until next time!




It's the journey, not the destination!





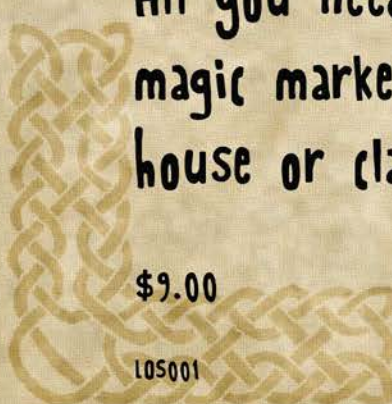
Welcome to the magical Land of Skcos, where anything can happen and it often does!

Skcos is a world full of amazing adventures, where mystical creatures await you and the only limit is your own imagination!



The Land of Skcos is inhabited by all manner of things, but primarily its inhabitants belong to a race of ever changing, always interesting creatures called Soppets. Soppets are a magical breed of intelligent, funny, thrill seeking socks.

Yes, you read that correctly. Socks. Soppets start off as simple socks, laying about the land with little purpose and less life. It takes the creativity and individuality of a person to give a Soppet life.



All you need to enjoy Land of Skcos are a few socks, some magic markers, and various items you'll find around the house or classroom.

\$9.00

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